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"THE GUARDIAN"

Written by
Tracy Torme'

Directed by
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REVISED PAGES

1st Pink Revs.	Full script
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1st Yellow Revs.	2,5,7,11,14,15,35,36,38,39,41,44-48
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#K1803

SLIDERS

"The Guardian"

CAST

QUINN MALLORY
WADE WELLES
MAXIMILLIAN ARTURO (ARTURO 2)
REMBRANDT BROWN

YOUNG QUINN
BRADY OAKS
REX CRANDELL
HEATHER HANLEY
MRS. MALLORY
AMBROSIA
BULL
BARTENDER

#K1803

SLIDERS

"The Guardian"

SETS

INTERIORS:

WHITE ROOM
BENTLEY
MALLORY HOME
 BASEMENT
 FRONT LANDING
 LIVING ROOM
 KITCHEN
DOMINION HOTEL
 ROOM
BLOODY MUSTACHE

EXTERIORS:

BUILDING
WHISPERING GLADES CEMETERY
MALLORY HOME
 BACK YARD
 FRONT YARD/STREET
DOMINION HOTEL
PARK NEAR DOMINION
SCHOOL
 PLAYGROUND
 DIFFERENT AREA OF PLAYGROUND (X)
 PARKING LOT
 STREET BORDERING SCHOOLYARD
NEIGHBORHOOD STREET
CITY STREET
STREET NEAR LAST CHANCE
EDGE OF BRIDGE

SAN FRANCISCO (STOCK)

VEHICLES:

BENTLEY

SLIDERS

"The Guardian"

TEASER

FADE IN:

1 INT. "WHITE ROOM" - DAY

1

Nothing but blinding white light... NOISES... BUZZING, WHIRRING, ELECTRONIC TONES...

ARTURO - VERY TIGHT

He stares up into THE LIGHT, eyes fixed. Sweat beads on his face. All around him the NOISES CONTINUE. Now he turns his head slightly to SEE

CONTROL ROOM - HIS POV

A wall of FROSTED, MILKY GLASS; bizarre COLORS STROBE behind the glass, illuminating SHAPES of those watching him... human shapes...? It's hard to tell.

ANGLE - ARTURO

is face up on the cold plates of an ominous MACHINE; the NOISES emanate from it. ARTURO is pulled INSIDE the gaping yaw of the beast as the ELECTRONIC TONES, BUZZING and WHIRRING CONTINUE.

CONTROL PANELS - SMALL VIDEO MONITORS

are alive with THERMOGRAPHIC IMAGES of ARTURO'S BODY as he is SCANNED head to toe by the machine. METALLIC-GLOVED HANDS twist DIALS, flips TOGGLES, etc.

ARTURO - EXTREMELY TIGHT

His face drawn tight by terror, ashen and haunted as the MACHINE PULLS HIM OUT OF FRAME, leaving only blinding white light.

Very sci-fi, very weird... An alien experiment...?

2 EXT. BUILDING - DAY - ARTURO

2

comes OUT into the SEARING SUN, shading his eyes against it. He has to steady himself against the wall, breathes deeply to steady his pounding heart.

QUINN (O.S.)

Are you all right?

(CONTINUED)

2 CONTINUED

2

REVEAL QUINN

waiting for Arturo as the Professor turns, forces a fake smile, hale-fellow-well-met bullshit.

ARTURO

Mr. Mallory! You gave me quite a start --

QUINN

I picked up your voice mail at the hotel by mistake. There was a message from your doctor reminding you about your scan this morning.

ARTURO

You had no right --

QUINN

Neither did you!

(X)

Arturo starts away. Quinn moves to block his way.

(X)

QUINN

Tell me.

Arturo holds Quinn's stare a long beat, then:

ARTURO

I have a disease, Quinn.
Incurable and untreatable.

(X)

(X)

Quinn turns away, his worst fears realized. A beat...

QUINN

There must be something they can do... How long?

(X)

ARTURO

A month, a year. Somewhere in between.

(X)

QUINN

Are you... in pain?

(CONTINUED)

2 CONTINUED 2

2

ARTURO

Surprisingly no, but that will undoubtedly change. The end will be cruel, and without dignity.

(beat)

I shouldn't have kept it from you, but I wanted you to leave this Earth without remorse.

QUINN

We're all leaving this world in less than an hour, Professor.

ARTURO

No, my friend. I've thought long and hard about this. I'll remain here with what time I have left. I'll travel, seek out adventure, live every minute to the fullest.

QUINN

Then come with us! Where else could you find more adventure than Sliding?

ARTURO

No. I refuse to be an object of pity. You'll go on, and remember me with a smile, rather than a tear.

(hugs Quinn)

It's better for all of us this way. Please say goodbye for me.

QUINN

(angry, near
tears)

No! It's so easy for you to bail out on us, you tell them! Tell them you're throwing your family away because of your pride!

ARTURO

My family is in England, sir! We're travelling companions, and the journey has reached its end!

Arturo might as well have slapped Quinn in the face. The words are sharp, painful, and touch a deep wound.

(CONTINUED)

2 CONTINUED 3

2

QUINN

(furious)

Go then! We'll do fine without
you! Go ahead, walk out on
me! Go!

Arturo's own temper is up. He turns, starts away. Quinn
watches...

QUINN

(a beat)

Professor!

Arturo turns...

QUINN

(a lost quality)

We need you.

And in that statement, Arturo sees pain in Quinn that
touches him, transcends his own needs. He walks back,
meets Quinn's eyes for a long beat. The raw emotion is
uncomfortable for both men.

ARTURO

(quietly)

Very well, then. I was never one
to shirk my duty.

(beat)

I'd rather Mr. Brown and Miss
Welles not know.

QUINN

Then it stays between us.

3 EXT. SAN FRANCISCO - ESTABLISHING - STOCK - DAY 3

4 EXT. CITY STREET - THE VORTEX (CGI) - DAY 4

materializes differently than we've seen it before. And it has a different SOUND -- a slow, distorted GROAN, as if a record was being slowed on a phonograph.

Quinn's feet appear from the center of the vortex and he DISTENDS OUT, resembling a slinky.

QUINN

Whoa...

Arturo's next, following in the same slinky fashion. (X)

ARTURO

Well... what an extraordinary slide. (X)
(X)

As Wade and Rembrandt exit the vortex... (X)

QUINN

Maybe it's the gravitational pull on this world. (X)
(X)

WADE

Look.

Wade points to a stock shot of San Francisco. (X)

WADE

This is the first time we've slid back into San Francisco since Logan St. Clair messed with the timer.

QUINN

Yeah... but something's different... Can't put my finger on it.

They start down the street together, looking at passersby, traffic, etc.

WADE

Look at the clothes, everything's so "Miami Vice".
(MORE)

CONTINUED

4 CONTINUED

4

WADE (CONT'D)
Guys with their jacket sleeves
rolled up, please.

REMBRANDT
Maybe Don Johnson's still a TV
star in this world. They sure
take care of their cars, check
that out, showroom condition
'84 (whatever we find).

ARTURO
(as they walk)
I remember this neighborhood, but
something's off... Of course!
This whole block was destroyed by
the great quake of '89! There
should be office towers here now.

WITH QUINN

He stands at the corner, looking across the street. The
Sliders call to him, but he doesn't respond. Now they come
up to join him.

ARTURO
What is it, Quinn?

But Quinn darts across the street. They follow him toward
WHISPERING GLADES CEMETERY

and through the gates where a small funeral is in
progress. (X)

A small group of mourners are gathered at an open grave,
listening to the Minister as he comes to the end of the
service. At the center of the ceremony are a black-clad
WIDOW, her back to CAMERA, and her eleven-year old SON.

WADE
Do you know these people?

QUINN
It's my father's funeral... The
woman is my mother...

The BOY seems to sense Quinn's presence; he turns toward
CAMERA, his eyes holding Quinn's a moment before he looks
away.

(CONTINUED)

4 CONTINUED 2

4

QUINN
The boy is me.

FADE OUT.

END OF TEASER

;

ACT ONE

FADE IN:

5 EXT. WHISPERING GLADES CEMETERY - DAY - THE SLIDERS 5

still stand just inside the gates, watching Quinn, who's moved closer to the funeral.

WADE

Poor Quinn. He's having to go through the pain of losing his Dad all over again.

ARTURO

I'm not at all sure it's a good idea. The past should be remembered, not relived.

ANGLE - QUINN

keeps back a respectful distance from the funeral group. He glances around, SEES a beautiful YOUNG WOMAN standing on the periphery of mourners, as he is. He recognizes her at once. She is HEATHER HANLEY, his Jr. High teacher. (X)

The service ends, and the mourners drift toward their cars. Young Quinn hangs, throws a last look back at QUINN.

HEATHER

Are you a friend of the family's?

She's moved up closer to him. He's almost tongue-tied.

QUINN

Kind of.

HEATHER

I'm Quinn's home room teacher, I don't know his family, but I wanted Quinn to know I care.

(offers her hand)

Heather Hanley.

QUINN

(grabs a name out of thin air)

Jim Hall, Miss Hanley.

HEATHER

(smiles)

You sound like one of my students. Please call me Heather.

(CONTINUED)

5A INT. DOMINION - DAY

5A(X)

THE SLIDERS - MINUTES LATER

Quinn stands off by himself. The other Sliders are
concerned for him. After a beat, Wade walks up, puts a
comforting hand on his arm.

(X)

(X)

WADE

Are you okay?

QUINN

Yeah. Thanks.

REMBRANDT

I'm lost. I thought we couldn't
travel back in time, only to
parallel worlds, but here we are
twelve years ago.

ARTURO

It's 1996, Mr. Brown. But we seem
to be proving Van Meer's Theorem
of straight relativistic time
dilation.

WADE

Oh sure, that explains it.

ARTURO

Herbert Van Meer, a Dutch
astrophysicist, theorized about a
parallel world which revolved
around the sun at the same rate as
ours, but which spun more quickly
on its axis.

QUINN

Over the course of centuries, a
subtle time lapse could occur.
It's 1996, but from our
perspective, events are occurring
as they did a decade ago.

REMBRANDT

Bottom line, we've gone back in
time.

Arturo starts to disagree, thinks better of it.

ARTURO

As you wish, Mr. Brown.

Quinn grabs his jacket, starts for the door.

(X)

QUINN

Look, I need some time by myself,
I'll see you later.

(X)

(CONTINUED)

5A CONTINUED

5A

WADE

Remember that great pizza place
over on Post that burned down a
couple of years ago? I bet it's
still open! Why don't we --

(X)

(X)

QUINN

-- Doggie bag me a couple of
slices. There's something I have
to do.

(X)

(X)

He walks off before they can talk him out of it. OFF their
looks of concern...

CUT TO:

6 EXT. CITY STREETS - DAY - A CONVERTIBLE ROLLS

6

cruises along. Arturo's at the wheel, Remmy beside him,
and Wade in the back. CLASSICAL MUSIC plays on the radio.

REMBRANDT

I can't believe you rented a
luxury ride like this!

ARTURO

It's a cruise down memory lane for
me - when I wore a younger man's
clothes, I owned a Rolls. Those
were some of the happiest days of
my life.

WADE

It's a lot of bucks, Professor!

ARTURO

Money's only a medium of exchange,
Miss Welles. And this experience
is worth every penny. It's
marvelous, even better than I
remembered.

WADE

So I guess Thomas Wolfe was wrong
when he said you can't go home
again.

ARTURO

(delighted)

Well done, Miss Welles! But I
think Wolfe's point was that while
it may be physically possible to
return to --

(CONTINUED)

6 CONTINUED

6

She leans across the seat to punch a ROCK STATION on. The MUSIC (some sound alike of an 80's hit-- Los Lobos' "LA BAMBA" -- would be fun) fills the car. Arturo starts to change the channel back, but she stops him.

WADE

Come on, you listen to that all the time, loosen up and live a little!

REMBRANDT

Yeah, you're stuck, Professor. My mamma always said the only difference between a rut and a grave's a few inches.

Arturo starts to snap some scathing retort, but these words find their mark.

ARTURO

A brilliant woman, your mother.

He turns the volume up full blast and mashes the throttle, a big grin breaking over his face. A quick look between Remy and Wade: what's happening?

ARTURO

Brilliant!

The Bentley roars off down the street.

7 OMIT (7)

7(X)

8 EXT. MALLORY HOME - DAY

8

Mrs. Mallory is saying goodbye to the last of her visitors who've come to share condolences after the funeral. The guests drift to their cars, drive off as she goes back inside.

9 INT. MALLORY HOME - DAY

9

The house is quiet now, and Mrs. Mallory feels very much alone. She sits heavily in a chair, gazes at a framed photograph of her husband for a long beat, traces a fingertip across the glass.

MRS. MALLORY

(calling)

Quinn? Quinn, come up and eat something, sweetheart.

No answer.

10 INT. MALLORY BASEMENT - DAY

10

Young Quinn, still in his funeral clothes, is at his workbench in the basement. He's got the guts of a television set spread before him, works diligently on reassembling it. He HEARS his MOM come down the steps INTO SHOT, but he doesn't look at her.

MRS. MALLORY

Honey, you haven't eaten anything all day...

YOUNG QUINN

(brusque)

Are they all gone?

She comes over, knows he's in pain but not a clue how to reach him. She brushes his hair gently; he pulls away, keeps working.

MRS. MALLORY

Please come upstairs, I'm lonesome.

YOUNG QUINN

I'm not done with this.

MRS. MALLORY

I'll fix a plate and bring it down, you can show me what you're doing --

Young Quinn rises quickly, heads for the stairs.

YOUNG QUINN

I'm taking Bopper for a walk.

Mrs. Mallory watches him go quickly up the stairs.

11 INT. MALLORY HOME - LIVING ROOM - MRS. MALLORY

11

comes up from the basement. We can HEAR YOUNG QUINN calling for his dog O.S. Something's not right. She's going to investigate as Young Quinn barrels in from the back yard, highly agitated.

(X)

YOUNG QUINN

You left the gate open! He's gone! Bopper's gone!

MRS. MALLORY

We'll find him, we always do --

(CONTINUED)

11 CONTINUED 11

YOUNG QUINN
(shrill, accusing)
-- You left the gate open! It's
your fault! It's all your fault!

He runs out the front door, slams it behind him. She follows quickly, opens the door...

12 EXT. MALLORY HOME - DAY 12

Young Quinn runs down the street toward CAMERA; his MOM appears in the doorway, calls:

MRS. MALLORY
Quinn! I'll help you look for
him

YOUNG QUINN
(whirls angrily)
No! Just leave me alone!

Young Quinn takes off again.

MRS. MALLORY
watches helplessly.

TIME CUT TO:

13 INT. MALLORY HOUSE - DAY - LATER - MRS. MALLORY 13(X)
is on the phone... (X)

MRS. MALLORY (X)
Thanks for calling, Grace. I'm
glad to know Quinn's safe... yes.
I'm sure he and Kathy will find
the Dog. Send him along home
before dark, if you would... yes,
it's a very hard time... thanks
again, Grace.

She's hanging up when the doorbell rings; she smiles at (X)
the familiar bark from the porch. (X)

14 INT. FRONT LANDING - DAY - MRS. MALLORY 14(X)
opens the door to find our Quinn standing there, tending to
a beautiful black Lab named Bopper that can't seem to lick
him enough.

(CONTINUED)

14 CONTINUED

14

MRS. MALLORY
My God, my God you found him!
(kneeling, greeting
the dog)
On top of everything else that's
happened... this was really too
much.

QUINN
(happy)
Bopper was all mixed up - six
blocks away and moving in the
wrong direction when I spotted
him.

Mrs. Mallory shoots Quinn a puzzled glance, taking a moment
to study the face of the stranger at her door...

MRS. MALLORY (X)
How did you know his name was
Bopper?

QUINN
(thinking quickly)
A neighbor saw me with the dog. A
tall lady with red hair and thick
glasses.

MRS. MALLORY
Mrs. Vanderbecken.
(smiling, relieved
somehow)
I've seen you before, haven't I? (X)
At Michael's funeral... (X)

QUINN
(he's practiced
this)
Yes, I knew your husband. My (X)
name's Jim Hall. We played chess (X)
together in the park on our lunch
hours.

MRS. MALLORY
(smiles with the
memory)
How he loved those chess matches,
half the time he brought his lunch
home uneaten.

QUINN
He sure was proud of the lunch (X)
box Quinn painted for him on (X)
Father's Day. (X)

(CONTINUED)

14 CONTINUED 2

14

That "insider" information assuages the last of her reservations about this young stranger.

MRS. MALLORY

Please, come inside.

15 INT. MALLORY HOME - DAY - SHE AND QUINN

15

walk in together.

QUINN

He told me so much about his family, I feel as if I know you already.

MRS. MALLORY

Returning our dog was so kind of you, Jim.

QUINN

I lost a dog myself when I was about your son's age. He ran away... and never came back.

(X)
(X)

(smiles)
So returning Bopper to this house... was my pleasure.

(beat)
I was hoping to say hello to your son.

Mrs. Mallory tries to act as if this next bit doesn't hurt.

MRS. MALLORY

Quinn's out looking for Bopper. I hope he'll get over being mad at me when he sees the dog's safely home.

(X)

(beat)
He's been angry at me ever since Michael was killed. I just can't seem to do anything right.

Quinn feels her pain, wants desperately to hug her, but knows he can't. He's a stranger here.

QUINN

He's mad at the whole world. He dumps on you because he knows you'll love him no matter what. Just give him time, Mrs. Mallory.

(CONTINUED)

15 CONTINUED

15

She finds comfort in his reassurance, manages a slight smile.

(X)

QUINN

I'd better be going. You've had a long day.

(X)

(X)

MRS. MALLORY

(as they walk to the door)

(X)

(X)

Perhaps you could come by another day, I'm sure Quinn will want to thank you.

QUINN

Maybe I'll do that. Good bye, and please accept my condolences.

MRS. MALLORY

Thank you.

16 EXT. MALLORY HOUSE - DAY

16

Quinn comes OUT, takes a long look at the house before walking off down the street.

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN ON:

17 EXT. DOMINION HOTEL - NIGHT - ESTABLISHING 17

18 INT. DOMINION HOTEL - NIGHT - THE SLIDERS 18

Quinn is standing, silently staring out the window, when ARTURO, REMBRANDT and WADE come through the door into the suite, all in high good humor. They shift down when they see him, realize their moods may be inappropriate here, considering what he's dealing with. He senses it.

QUINN

So, is the pizza at Acovone's still good?

WADE

(hands him a styro box)

Taste for yourself.

Quinn sits at the table, digs into the pizza slices.

REMBRANDT

It's probably better hot. Grease has congealed a little.

QUINN

Tastes great, can't beat this sausage on any world we've been to.

ARTURO

(pouring himself a drink)

I've just been to my first football game. Most exhilarating. This Joe Montana fellow commands his squad like a field general.

REMBRANDT

Teams, Professor. They're called teams, not squads. Q-ball, it was awesome, in spite of the fact I knew the final score before the game started. Just to see Joe in action again...

(CONTINUED)

18 CONTINUED

18

WADE

(sits across from
him)

Did you talk to yourself?

(on his look)

I mean to your younger self, to
Little Quinn, you know?

QUINN

Not yet. But I saw my mom. I'd
forgotten how it was for us right
after my dad died. Today I saw
what she's going through, the
pain... She's got nobody to be
there for her. If she had just
someone to talk to...

(X)

(X)

(X)

(X)

ARTURO

(cautioning)

That "someone" can't be you, Mr.
Mallory. We can't meddle in
people's lives, you know that.

QUINN

The timing of our sliding into
this world is more than
coincidence, I'm here for a
reason. Something's going to
happen on the playground, an
incident the day we Slide...
something awful.

(steely)

But it won't happen here. Not the
same way, I won't allow it.

Wade and Rembrandt exchange uncomfortable glances.

WADE

Quinn... maybe you should take a
step back... think this over --

QUINN

-- Don't try to talk me out of it
Wade! I know what I'm doing.

Wade is taken aback by his sharp, defensive response.
There's an awkward silence. Even Arturo senses not to push
this. Finally:

QUINN

So how'd you talk the Professor
into a 'Niners game?

(CONTINUED)

18 CONTINUED 2

18

WADE

That's the weird part -- it was his idea.

REMBRANDT

When he said he wanted to do something "extraordinary", we thought he was talking museums or art galleries.

ARTURO

I've seen hundreds of both. But I never saw a football game until today. And I owe it all to Rembrandt's mother.

He crosses OUT, leaving them puzzling over that one.

CUT TO:

19 EXT. PLAYGROUND - DAY - ON YOUNG QUINN

19

still looking gloomy - a sad, lone figure walking out onto the playground after the last period bell. He's waited long enough for the playground to clear; now he makes the crossing alone, looking warily around as he goes.

Suddenly he reacts as an object is hurled his way. Quinn catches the fast-moving basketball just before it clips him in the head.

BRADY (O.S.)

Whoa, nice catch queer!

(X)

Derisive LAUGHTER rings out as Young Quinn is surrounded by a small pack of schoolyard bullies.

The leader is BRADY OAKS, tall, long blond hair, aggressive taunting demeanor. His main henchman is REX CRANDELL, a raw boned youth of limited intellect. Crandell and Oaks share one main trait - a cruel streak that knows no bounds - and each youth is much bigger and broader than Young Quinn. Another boy and two girls make up the rest of their posse.

(X)

Quinn ~~two~~-hand tosses the ball right back to Brady.

YOUNG QUINN

My name's Quinn.

(X)

LAUGHTER from the others. Young Quinn tries to move away - Rex blocks his path.

(X)

(CONTINUED)

19 CONTINUED

19

REX
Heard about your dad. Heard he
blew his brains out in your
bedroom!

LAUGHTER.

YOUNG QUINN
That's a lie! He was... he was
hit by a car.

BRADY
Yeah, and I was driving!

More LAUGHTER. They've encircled him now. Brady shoves
him.

(X)
(X)

BRADY
(to others,
grinning)
I splattered him good - crushed
his head like a melon!

(X)

HOWLING LAUGHTER. Quinn reaches a breaking point - he
angrily tries to fight them but there are too many - they
shove him around like a pinball as he takes wild
ineffectual swings at his tormentors.

REX
(bitter, hateful)
You think you're so smart
Mallory - think you're better than
us, don't you!
(pushes Quinn)
Well I'm gonna put a dent in
that "special" brain of yours!

Rex cocks his arm, preparing to plaster young Quinn -- he
is shocked when a larger hand catches his fist from behind,
stopping him cold. Rex turns to find our Quinn standing
there --

The intrusion of an adult brings the confrontation to a
tense, screeching halt.

QUINN
-- That's not very smart Rex, even
for you.

Rex struggles, Quinn holds tighter - the young bully is
amazed that Quinn knows his name. Quinn pulls him out of
the pack, speaks to him softly, nose to nose, a few feet
from the others.

(CONTINUED)

19 CONTINUED 2

19

QUINN

I understand you Rex. I know your secret. You're dyslexic... and you lash out cause you can't read.

Rex breaks away, running off, terrified by Quinn's words (which only the two of them could hear). Young Quinn is looking at our Quinn in wonder - the others are backing away, spooked and unsettled by this bold stranger. Quinn calls out to their leader...

QUINN

Brady Oaks... One day you'll be a Born Again, and you'll regret all the cruel things you've done.
(slight smile)
Find God now son. Don't wait.

Brady is also scared and uncertain. The posse breaks up, looking back over their shoulders at Quinn as they go.

CLOSE ON YOUNG QUINN who is as dazed by events as the bullies, but a great deal happier.

He turns from watching their retreat in time to see

OUR QUINN

leaping the fence and disappearing down the street.

YOUNG QUINN

looks around to be sure no teachers are watching, then ducks around the end of the playground fence and follows Quinn.

CUT TO:

20 INT. DOMINION HOTEL SUITE - DAY - LATER

20

Rembrandt and Quinn are playing cards when ARTURO and WADE come in, YOUNG QUINN between them.

ARTURO

We found this boy lurking about in the hallway, I believe he's looking for you, Mr.

QUINN

(quickly)
-- Hi, Quinn. You should be home, your mom will be worried.

(CONTINUED)

20 CONTINUED

20

YOUNG QUINN

You're the guy that found my dog, (X)
aren't you? (X)

Arturo cuts Quinn a look, but Quinn ignores it.

QUINN

We better get you home before your
mom calls out all the cops in San
Francisco to look for you.

YOUNG QUINN

Your name's Jim, mom told me. (X)
You should have seen how he stood (X)
up for me to these bullies at
school, it was so cool.

QUINN

See you guys later. (X)

Quinn moves Young Quinn toward the door. Arturo blocks (X)
his way, speaks quietly. (X)

ARTURO

You can't involve yourself this (X)
way, Quinn -- (X)

QUINN

(snaps it) (X)
I'm a big boy. I know what I (X)
have to do. (X)

Quinn steers Young Quinn out the door. (X)

WADE

Bye Quinn, nice meeting you.
(beat)
He's adorable. Or was adorable.
Is adorable...

REMBRANDT

Sounds like Q-ball's forgotten the
"don't get involved" rule.

ARTURO

He hasn't forgotten it. He's
ignoring it.

21 EXT. NEIGHBORHOOD STREET - DAY - WITH QUINN AND YOUNG QUINN 21
as they walk along.

(CONTINUED)

21 CONTINUED

21

QUINN
What time did you get home from
the cemetery? (X)
(X)

YOUNG QUINN
(the realization)
How'd you know that's where I was?
My mom thought I was with Kathy. (X)

QUINN
I thought about where I would've
gone had my father just died.
Someplace I could be alone, with
no one watching me like they did
at the funeral, no one waiting for
me to cry.

YOUNG QUINN
(somber)
I didn't cry at the funeral.

QUINN
I know. You wanted to be strong
for your mom. (X)
(X)

Young Quinn stops, looks Quinn over head to toe.

YOUNG QUINN
You saved me today. I'd never
seen you before the funeral, but
you stepped in and saved me.
(beat)
I don't understand. Who are you?

QUINN
A friend.
(pause)
Your friend.

22 INT. MALLORY HOME - DAY

22

Mrs. Mallory and Heather Hanley are having coffee and a
chat about Young Quinn when YOUNG QUINN bursts through the
front door, Quinn following. (X)

YOUNG QUINN
Jim's here, mom! (X)

MRS. MALLORY
(as she and Heather
rise)
Mr. Hall, what a nice surprise.

(CONTINUED)

22 CONTINUED

22

QUINN
I thought I'd take you up on your offer to stop by and meet Quinn, we kind of ran into each other.

MRS. MALLORY
Mr. Hall, this is --

HEATHER
Mr. Hall and I met yesterday at the service.

YOUNG QUINN (X)
How come you're here, Miss (X)
Hanley? (X)

MRS. MALLORY (X)
She was just telling me about the (X)
fight today. Are you all right, (X)
Quinn? (X)

YOUNG QUINN
(looks to Quinn)
No big deal.

MRS. MALLORY
It certainly is a big deal, I won't have you bullied. I'm calling those boys' mothers and tell them --

YOUNG QUINN
(stricken)
-- No! You can't do that! (X)
I'll handle it. (X)

MRS. MALLORY (X)
It's my responsibility, you can't (X)
be fighting -- (X)

YOUNG QUINN (X)
It's up to me! Dad said! I (X)
have to handle it myself! Just (X)
stay out of it!

Young Quinn goes tearing out. They hear the kitchen DOOR SLAM O.S.

23 EXT. MALLORY BACK YARD - DAY - WITH QUINN

23

as he comes out the kitchen door to find Young Quinn sitting off by himself. Quinn crosses, sits near but not next to him.

(CONTINUED)

23 CONTINUED

23

QUINN

Your mom's just trying to do what she thinks is right, she's hurting too, Quinn. She misses your dad as much as you do.

YOUNG QUINN

Just leave me alone! You don't know anything about me!

(X)
(X)

QUINN

(empathetic)

I know that you've skipped two grades... that you're smaller and younger than the other kids. That you have no friends, no one to talk to or rely on... and that those bullies are making your life a living Hell.

(X)
(X)
(X)
(X)

Young Quinn is mesmerized... even spooked a bit by the things "Jim Hall" has just said. Quinn finishes the thought with quiet determination, looking straight into the eyes of his younger self.

QUINN

Maybe together... we can start to change things.

24 EXT. MALLORY HOME - DAY

24

Quinn walks Heather to her car.

HEATHER

Poor little guy's in a lot of pain, the last thing he needs is to be terrorized by bullies. If he won't let his mother intervene, maybe I can.

QUINN

The only person who can protect Quinn is Quinn. They'll keep coming after him until he stands up to them.

HEATHER

You heard what Mrs. Mallory said about fighting back, and besides, he wouldn't stand a chance.

(CONTINUED)

24 CONTINUED

24

QUINN
Fighting back is his only
chance.

CUT TO:

25 INT. SLIDERS HOTEL ROOM - NIGHT - QUINN

25

has rejoined Wade and Rembrandt (who are each getting dressed up) while the Professor can be heard SINGING operatic riffs from the bathroom.

REMBRANDT
I agree with you, Q-ball. If
Little Quinn doesn't quit taking
it, he'll keep on getting it. I
had to deal with it when I was a
kid, more than once.

(X)

WADE
(to Quinn)
You said Little Quinn's mother
doesn't believe in violence, you
have to respect that.

(X)

(X)

(X)

REMBRANDT
Sometimes mother doesn't know
best.

(X)

WADE
(beat)
I know you want to help the kid,
Quinn. But all things happen for
a reason, even if we don't
understand.

(X)

(X)

(X)

(X)

(X)

ARTURO comes in, wrapped in a silk robe with a cigar
clenched jauntily in his teeth, sloshes brandy in a glass.

(X)

ARTURO
Sure you won't join us at the
opera, Mr. Mallory?

QUINN
I don't have a tux.

REMBRANDT
(under his breath)
You can wear mine.

(CONTINUED)

25 CONTINUED

25

WADE

I thought you wanted to try new things -- how many times have you seen this opera?

ARTURO

It will be a new experience I'll be seeing it through new eyes. Your generation thinks nothing of seeing "Indiana Jones" thirteen times, so allow me my little indulgences. Look sharp, curtain's in half an hour.

WADE

(as Arturo goes
back into the
bedroom)

What's with him? I've never seen him like this, so happy... he's actually fun to be with. Except for the stupid opera.

REMBRANDT

He keeps talking about living one day at a time, life's the performance, not the rehearsal. Think he's stressed out?

QUINN

Maybe he's tired of being the grownup all the time.

DISSOLVE TO:

26 EXT. STREET BORDERING SCHOOLYARD - DAY - ON QUINN

26

milling around just outside the grounds, biding his time, reacting to the sound of THE SCHOOL BELL signaling lunch time recess.

Quinn has his eyes on a particular part of the playground that is starting to fill up with kids. He turns, surprised to see Arturo pull up behind him in his rented Bentley.

The Professor exits and heads toward Quinn...

QUINN

How was the opera?

ARTURO

Fantastic. Wade and Rembrandt had the time of their lives.

(CONTINUED)

26 CONTINUED

26

QUINN
(glancing back at
playground)
Glad to hear it - now why are you
here?

ARTURO
To talk some sense into you.

Quinn doesn't like where this is going. He turns and walks to the fence that encircles the playground - his double is now out on the yard, alone again, like yesterday.

Arturo goes after Quinn...

ARTURO
This business with your double (X)
must stop. It must stop now.

Quinn isn't responding - he's scoping his younger self with fixed concentration. Arturo surprises him by forcefully taking him by the arm and spinning him till they're eye to eye...

ARTURO
By using knowledge of your past to (X)
alter events in his life, you may
well be changing his future --

QUINN
-- That's the idea! To change his
immediate future, to spare him the
pain and suffering I went through.

Quinn moves away again. Arturo follows, sensing that Quinn is tightly wound and emotionally blinded.

QUINN
(re: playground)
Do you see that pack of rats
moving toward me? There were
three beatings - one yesterday, I
stopped it - one today, I will
stop it - and one Friday.
(face clouds)
... the bad one... the one that...
that scarred me.

ARTURO
(forcefully) (X)
I realize how tough this is for
you but you mustn't interfere.
(MORE)

(CONTINUED)

ARTURO (CONT'D)

Suppose your double was meant to experience the same pain you did in order to become the Quinn he's meant to be -- the Quinn you are!

(X)
(X)
(X)
(X)
(X)
(X)

(beat)

Stop. Think it through, at least for today. You owe that to the young Quinn of this world.

As much as he hates it, Quinn finds himself forced to consider Arturo's words... The Professor is physically restraining him; Quinn could break away - he looks toward the playground, now unsure of what to do.

QUINN'S POV

The same pack, led by Brady Oaks and Rex Crandell, is once again taunting and shoving young Quinn.

This time there is no knight in shining armor to save him. Young Quinn is forced to take a beating at the hands of the bullies. NOTE: this beating should be felt by implication and the reactions of QUINN and ARTURO, rather than shown.

MOVE IN ON OUR QUINN

silently suffering as he decides not to resist the Professor... and not to intervene.

SLOWLY FADE TO BLACK:

END OF ACT TWO

ACT THREE

FADE IN ON:

27 EXT. STREET BORDERING SCHOOLYARD - DAY - SAME SITUATION 27

Quinn watching in agony, Arturo watching Quinn, a sympathetic hand on the young man's shoulder. The sounds of the one-sided fight are ringing out from the playground...

QUINN
(emotional, biting)
Is that enough, Professor? Can I
stop it now?

ARTURO
(gently)
You tell me... how did it end when
you were a boy?

The question catches Quinn off guard. His superior photographic memory reels back in time...

QUINN
(half-whisper)
It... it was stopped by Miss
Hanley. My homeroom teacher.

Out on the playground, HEATHER HANLEY is indeed in the process of breaking up the fight.

QUINN
It's so bizarre... it's like
looking back in time.

Quinn starts to move away - still annoyed with Arturo, he doesn't pause to say good-bye.

ARTURO
It's okay to look, Mister
Mallory... look but don't touch.

28 EXT. SCHOOL PARKING LOT - DAY - HEATHER HANLEY 28

is heading for her car...

QUINN (O.S.)
Heather?

She turns to find Quinn catching up with her. She's surprised to see him here, and it shows.

(CONTINUED)

28 CONTINUED

28

HEATHER

Jim.

QUINN

Thanks for helping Quinn. It was really getting ugly.

HEATHER

(gently)

I appreciate your concern for his welfare, but you shouldn't be hanging around watching over him.

(X)
(X)
(X)

QUINN

I'm not a freak, I just can't stand by and do nothing.

(X)

HEATHER

At least we got those bullies off the playground. Brady Oaks and Rex Crandell were suspended for

QUINN

-- I know. But they'll be back in school Friday, and something terrible is going to happen.

HEATHER

(studying Quinn's face)

Friday? How do you know what will happen Friday?

QUINN

That's a little hard to explain... (builds up his courage)

Heather, I'm only in town for a short time - I leave early Friday afternoon. I need to talk to you about Quinn.

(exhales)

Would you... could you have dinner with me tonight?

MOVE IN ON PRETTY HEATHER HANLEY

looking into Quinn's eyes... and considering the offer.

29 OMIT (29)

29(X)

29A INT. DOMINION HOTEL ROOM - NIGHT

29A

Arturo, Rembrandt and Wade are polishing off a massive junk food feast.

ARTURO
(slurping from a
big cup)
Delightful concoction, this
frozen "Squishee".

REMBRANDT
You won't sleep a wink pumping
all that sugar into your veins.

ARTURO
Sleep? Perish the thought!
It's the shank of the evening,
and we slide tomorrow. Let's not
waste a moment!

WADE
All right, Professor! We'll take
you places you've never even
dreamed about!

30 EXT. STREET - NIGHT - QUINN AND HEATHER

30

are walking slowly, side by side.

QUINN
... Quinn sees his genius as a
curse, he'd rather be known as an
athlete than a brain - but
skipping two grades has made him
smaller and slower than his
classmates.

HEATHER
But he's so gifted - it's a
blessing, not a curse.

QUINN
One day he'll realize that, but
even then he'll do all his science
in his basement - a place where he
works alone, his fortress of
solitude.

HEATHER
You keep saying what he's going to
do. How can you possibly know?

(CONTINUED)

30 CONTINUED

30

QUINN

Educated guesses. You can't be there to protect him every minute, Heather. And something tragic's going to happen unless I can help him through this.

HEATHER

That's up to Mrs. Mallory, not me.

(X)

QUINN

I'm going by to talk to her tonight.

HEATHER

(she stops, looks up at him)

Jim, why so much personal interest in Quinn?

QUINN

I can identify with him, that's all.

(X)

(X)

(X)

HEATHER

Did you go through something like this when you were Quinn's age?

(X)

(X)

(X)

QUINN

You could say that, yeah.

A nice looking guy passes them, gives Heather a look and a smile.

(X)

(X)

QUINN

I bet guys tell you teachers didn't look like you when they were in school.

He gazes into her eyes for a long moment... it's highly charged for both of them.

(X)

(X)

HEATHER

It's right behind "What's your sign?" Don't tell me you're going to say it.

QUINN

I can't... because my favorite teacher looked exactly like you. I was Quinn's age, and I had such a crush on her.

(MORE)

(CONTINUED)

30 CONTINUED 2

30

QUINN (CONT'D)

I mean it was intense. She was... well she was about your age.

(they smile)

I loved her from the first moment I laid eyes on her. I mean I really loved her. I knew it was impossible of course, but I couldn't help myself. Pretty silly, huh?

(X)

HEATHER

(soft, shy)

Maybe. But not to you, not at the time. Love is funny that way... sometimes it has no boundaries.

They walk in silence for a while, considering the moment as they reach her car. Quinn takes her hands in his... looks into her eyes.

QUINN

I want to ask you a special favor. When I'm gone, could you keep an eye on Quinn, kinda look out for him a little? There's an especially rough time ahead, and he's going to need a friend, someone he can trust and open up to.

HEATHER

-- There you go again. I've never met anyone who speaks about the future with such certainty.

QUINN

I know what I know. I can't explain how, but I do, please believe me.

She is looking at him now, trying to figure out what it is that's so appealing about this strange young man... and why he scares her a little.

(X)

HEATHER

(takes Quinn's hands)

Of course. Jim, Quinn can count on me.

(X)

(X)

(CONTINUED)

30 CONTINUED 3

30

QUINN
(half-whisper)
Thank you, Miss Hanley.

He opens her door for her. She surprises the hell out of him by putting an arm around his neck, drawing him near, and planting a soft kiss on his lips.

HEATHER
Thank you, Mister Hall.

And this time, it's Quinn who makes the move, pulling her into a long, passionate kiss... an impossible childhood dream fulfilled...

31 OMIT (31)

31(X)

32 INT. MALLORY HOME - LIVING ROOM - NIGHT - QUINN
and Young Quinn are talking.

32

YOUNG QUINN
(head down,
despondent)
They surrounded me. If you had
been there, you could've stopped
it... but on my own, I'm helpless.

QUINN
You know what? When I was a kid,
I was picked on too.

YOUNG QUINN
Really? You?

QUINN
I was afraid to close my eyes at
night... 'cause in the next
instant I might wake up and it
would be time to go to school...
time to face the monsters again.
All day long my stomach was doing
flip flops.

YOUNG QUINN
Right! That's how it is for me
too. But you must've killed those
guys - no one would mess with you!

(CONTINUED)

32 CONTINUED

32

QUINN
I was a punching bag... I took it
time and again and it just got
worse and worse.

Young Quinn is amazed to hear it.

QUINN
Quinn... I'll be leaving soon --

YOUNG QUINN
No! You can't go

QUINN
-- I have to, I have no choice.
What's more important is that Rex
and Brady will be back, and you
have to be prepared.

YOUNG QUINN
But what can I do? Without you,
what can I do?

QUINN
You can learn to defend yourself.

Mrs. Mallory has come back in with mugs of coffee; she's
heard the last of this, and she's angry.

(X)

MRS. MALLORY
Jim, may I speak with you a
moment?

Quinn rises quickly. They go into

THE KITCHEN

MRS. MALLORY
We've been through this! My
husband was a man of peace, he
would never approve of teaching
Quinn to fight. There has to be
another way.

QUINN
(grim)
There is. And it's worse than you
can imagine.
(beat)
I'm asking you to trust me. I
know what he's going through. I
care about Quinn, I'd never do
anything to hurt him.

(CONTINUED)

32 CONTINUED 2

32

She looks into his eyes for a long moment, feeling a strange sense of peace.

MRS. MALLORY

I do trust you... I can't explain it but... there's this connection between you and what's left of this family.

QUINN

(fervent)

Then let me help him. So he won't come up with his face messed up again. So he can be proud, instead of ashamed.

33 INT. THE BLOODY MUSTACHE - NIGHT - THE SLIDERS

33

have entered this funky hole in the wall, populated by mean-looking bikers and their grungy chicks. Wade and Rembrandt are wary but Arturo is free and easy, he has nothing to lose.

(X)

WADE

(looking around)

This place isn't exactly your style, Professor - whaddya say we find a drink somewhere else?

ARTURO

Miss Welles, you amaze me. You're the last soul I'd expect to judge a book by its cover. To me the patrons seem a happy lot - a bit on the mangy side but happy nonetheless.

Arturo is the first to reach the bar. He good-naturedly slams his hand on the counter to attract the attention of THE BARTENDER, a rail-thin biker with long stringy hair and several missing teeth.

ARTURO

Barkeep! What kind of ale have you got?

BARTENDER

Well, that depends on what ails ya!

For some reason, Arturo thinks that's the funniest thing he's ever heard. He and the weird bartender laugh it up together, instantly bonding in the weirdest of ways.

(CONTINUED)

33 CONTINUED

33

Wade and Rembrandt are all too aware that the boisterous LAUGHTER is attracting the attention of several Hell's Angels types all around the bar.

By the time Arturo stops laughing, a waifish 21-year-old named AMBROSIA has sidled up to him.

AMBROSIA
You're coool.

ARTURO
Yes, I suppose I am.

AMBROSIA
What do they call you? (X)

ARTURO
Maximillian. Or Max if you like.

AMBROSIA
I like. I'm Ambrosia.

ARTURO
You certainly are. May I buy you a drink?

AMBROSIA
I want a Skip and go Naked.

ARTURO
Marvelous idea, but let's have that drink first.

AMBROSIA
(giggling)
Skip and go Naked is a drink, you are so spacey! (X)

They both dissolve in peals of laughter.

REMBRANDT
(looks to Wade)
Good thing she didn't want a Sex on the Beach, his heart mighta' given out right here.

WADE
This is gonna be a long night.

34 INT. MALLORY HOUSE/BASEMENT - NIGHT - QUINN

34

has turned the mostly empty basement into a makeshift workout gym, complete with a hanging punching bag.

(CONTINUED)

34 CONTINUED

34

Young Quinn is wearing sweats and firing punches and kicks at the bag, which is being held by our Quinn.

QUINN

Make your punches count Quinn.
Don't just throw wildly - aim,
concentrate on what you're doing.

MOVE IN ON YOUNG QUINN

picking up the pace, ferociously channeling his energy into punishing the punching bag. He's fighting more than the bullies here, and Quinn senses it. The boy hammers at the bag wildly, his anger rising, escalating.

QUINN

(gently)
Let it out, Quinn. Just let it
all go...

YOUNG QUINN

(as he wears down)
He wouldn't help me! I asked him
to come to school and get them off
my back... he wouldn't! He said
I had to deal with it, he said
he'd help me... he didn't! He
lied!

(X)

(he starts to break
down)
I screamed at him... I said I
hated him...

The boy's hands fall to his sides as the tears come, hot and hard. Quinn goes to his knee, gathers Young Quinn against his chest.

YOUNG QUINN

My dad died thinking I hated him.

Quinn pulls back. Looks meaningfully into the boy's eyes.

QUINN

Your father knew how much you
loved him. And he loved you with
all his heart. What happened to
your Dad was an accident. It
wasn't your Mom's fault, and it
wasn't yours. Down deep you might
even blame your Dad for leaving
you, and that hurts worst of all.
You have to fight those dark
feelings. Don't let bitterness
swallow you up.

(CONTINUED)

34 CONTINUED 2 34

Quinn thumbs the tears from the boy's face, as we...

CUT TO:

35 EXT. MALLORY BACK YARD - NIGHT - QUINN AND YOUNG QUINN 35

sit on the back steps (or lawn chairs if there are no steps), gazing up at the night sky.

YOUNG QUINN

My Dad used to take me stargazing. He bought me a telescope on my eighth birthday... we used to go to a mountaintop and he taught me where to find Orion's Belt... Altair... and Ursa Major.

Quinn nods... remembering.

QUINN

Did you know we're all made of stardust? You, me, your father, everyone.

(off young Quinn's
curious look)

Our atoms were formed in the stars - not the ones you see now - the older ones, the ones that went nova and turned to dust. Think about it Quinn - our bodies are made from the remnants of ancient suns!

YOUNG QUINN

(looking up)

Wow... for real?

QUINN

For real. Of course you can't actually look up into the heavens and see your Dad... but one day, his physical essence will be blown into space... yours and mine too... and together, we'll form new stars.

(X)

CUT TO:

36 INT. THE BLOODY MUSTACHE - NIGHT - ARTURO 36

has had a few. He is now standing on a chair, facing away from the bar.

(CONTINUED)

36 CONTINUED

36

As two angst-ridden Sliders and a starry-eyed, worshipful waif look on, Arturo loudly recites Shakespeare to an unreceptive crowd of bikers.

ARTURO

Once more unto the breech, dear friends! Let us summon up our English dead! In peace there's nothing so becomes a man as modest stillness and humility: but when the blast of war blows in our ears, then imitate the action of the tiger --

BULL (O.S.)

-- Oh God, will you shut the hell up!!!

BULL, a murderous-looking Hell's Angels guy, long cave-man hair and a full unruly beard, approaches Arturo with fire in his eyes, holding his ears as if in pain.

BULL

Those words, man - all those syllables - it's like... like bein' back in school!

ARTURO

Ah, so that means you actually attended school. How surprising.

BULL

Are you hanging with this loser, Ambrosia?!

ARTURO

Do you know this blistering idiot, Ambrosia?

BULL

Hey, I'm talking to her!!

ARTURO

Then why are you looking at me? You seem very confused.

Wade and Rembrandt have been cringing, knowing this guy is about to explode. Rembrandt gingerly approaches the simmering biker...

REMBRANDT

Hey man, our friend's had a little too much fun, he doesn't mean any

(CONTINUED)

BULL
(shoving Remmy)
-- Get out of my way!!

Rembrandt crashes back into Wade. Meanwhile the Professor has stepped down from his perch and is eying Bull with anticipatory glee as a curious crowd draws closer in a circle...

BULL
(nose to nose with Arturo)
First you kill my ears, now you're sniffin' my woman! I'm gonna mess you up good, old dude.

ARTURO
There's no need for violence. I'm sure we can reason together as two rational men.

AMBROSIA
(grabs at Bull)
Leave him alone, I don't belong to you --

Bull puts a meaty hand to her face, shoves her sprawling into Rembrandt's arms.

ARTURO
Reason be damned! I won't see a woman abused!

BULL
And what're you gonna do about it, windbag --

Arturo steps in quickly, throws a hard elbow into Bull's face. Bull goes down like a sack of sand, out for the count.

WADE
Wow! Where did you learn that?

ARTURO
I was a bit of a scrapper in school. There's no telling where my pugilistic skills might have taken me, if not for that unfortunate groin injury.

Ambrosia is on her knees, cradling Bull's head in her lap. If Arturo expects thanks, he's in for a shock...

(X)

(CONTINUED)

36 CONTINUED 3

36

AMBROSIA

Look what you did, you big bully!
Somebody call the cops!

REMBRANDT

(as he and Wade
steer the Professor
out)

I'm not looking to spend our last
night here in jail.

(X)

(X)

And out they go.

FADE TO BLACK:

END OF ACT THREE

ACT FOUR

FADE IN ON:

37 EXT. PARK NEAR DOMINION HOTEL - DAY

37

Quinn and Young Quinn are training in the park. It's early; not many people around. Quinn's bobbing and weaving, lunges at the boy, who artfully dodges aside and hits Quinn a solid shot to the gut.

QUINN

All right! But you didn't follow with the right.

Quinn drops to his knees, fists up, playing peek-a-boo.

QUINN

Now! Hit me! Come on, don't be a wimp! Hit me!

YOUNG QUINN

Hey, there's your friends!

ARTURO, WADE AND REMBRANDT

watch from a distance. Wade comes toward them, temper rising.

WADE

This is what you're teaching him, "Jim"? This is what you're spending your time doing - showing a little kid how to bash someone's head in?

Quinn is not pleased. He speaks in a hushed, irritated tone.

QUINN

He's got to face those boys today. They'll be waiting for him on the playground after school. We slide right after the incident. I'm gonna give that boy everything I've got till then, and you're not gonna stop me!

REMBRANDT

(calmer, reasoned)
Maybe this isn't such a hot idea.
The boy could get hurt.

(X)

(X)

(CONTINUED)

37 CONTINUED

37

QUINN

You weren't there twelve years ago
- you didn't see what's going to
happen!

WADE

So a dozen years back you got beat
up by some bullies, and now you
want to use that poor little boy
to get revenge for what happened
to you!

(X)

(fed up, exiting)

Come on Rembrandt - we've gotta
find a bungee cord for that other
lunatic we Slide with.

(X)

ARTURO

(as he comes up)

Bungee jumping hasn't been
invented on this world. Why
shouldn't I be the first?

REMBRANDT

I don't know which one of you is
crazier.

(sighs, looks up)

Must be something in the air.

ARTURO

Wade, why don't you see if you and
Rembrandt can find Quinn something
cool to drink.

WADE

Sure. Come on, Remmy.

And off they go. When they're clear:

QUINN

Don't you start on me now, I've
heard all the arguments. I'm
doing what has to be done.

ARTURO

For the boy... or for yourself?

QUINN

You're a little confused, this
already happened to me! And it
scarred me for life! I never
got over what happened on that
playground!

(CONTINUED)

ARTURO

You're still angry about it.
Because you had to go through it
alone. You've lived with that
anger ever since -- because you've
denied your own pain, Quinn.

QUINN

There's more to it than that.

ARTURO

You're angry now, angry at me...
because I'm going to die and
you'll be left alone again.

(beat)

You think you can ignore it, like
you ignored the loss of your
father, to be strong, the young
man of the house.

Quinn stares at him a long beat, then crosses to sit on a
bench, mulling this. Arturo sits beside him.

QUINN

I know how Young Quinn feels...
because I felt the same way. I
never cried, I just kept pushing
forward, stuffing my feelings
down, getting through anyway I
could.

(X)

ARTURO

You're coaching the boy in more
than self defense -- you're
helping him to heal.

(tears spring to
Quinn's eyes)

Mr. Mallory, you're forcing me to
re-evaluate my position that we
shouldn't get involved with the
situations and people we encounter
on our journeys. Because no
matter what happens on that
playground, you have been a
powerful force for good in Young
Quinn's life.

Quinn looks away, tears on his cheeks, touching feelings
long buried.

DISSOLVE TO:

38 EXT. EDGE OF BRIDGE - DAY - ON REMBRANDT 38
carefully tying an elastic chord around someone's ankles. (X)

REMBRANDT
You sure you wanna do this? I
mean... really sure?

ANGLE UP to see that the ankles belong to Arturo.

ARTURO
Of course I'm sure. I want to
free fall, to soar like a bird on
the wing.

Wade approaches Rembrandt, who is finishing tying one end
of the long chord to the steel support girders of the
bridge. A small crowd is gathering. (X)

WADE
Should we be trying to stop this?

REMBRANDT
That's all we've been doing -
trying to reason with a stubborn
mule.

Rembrandt moves to Arturo.

REMBRANDT
Alright Professor... The cord is
fifty feet long, the ground is
seventy feet away. (X)

ARTURO
Mr. Brown, do you realize I'm
setting precedent here? Bringing
a new fad to this world - a modest
but charming example of getting
involved and making a difference!

REMBRANDT
(flat)
Uh-huh. Get up on the bridge.

Arturo gets a good luck kiss from Wade, then climbs up onto
the edge of the bridge. We can hear MURMURS from the
onlookers - cries of "look, he's gonna jump" - as the
Professor steps to the edge of the ledge. (X)

ARTURO'S POV:

Looking down, the ground looks a lot more than seventy feet
away.

(CONTINUED)

38 CONTINUED

38

ON ARTURO

It's clear he's rethinking the situation. He takes a deep breath... looks left... looks right...

Rembrandt backs off. Alone on the bridge... Arturo looks down, the blood rushing to his head.

ARTURO

Better to live one day as a lion
than a thousand years as a lamb!

REMBRANDT

Guess that's why there are so many
lambs and so few lions.

ARTURO

Carpe Diem!

Arturo lets out a legendary HOWL as he dives off the bridge and plummets toward the ground. (X)

Arturo's plaintive SCREAMS carry all the way down... down... down. Wade and Rembrandt can barely look as Arturo drops like a sack of bricks.

Scant feet before he hits the ground, the cord goes taut and Arturo comes to a mind-numbing, gut-wrenching stop. (X)

The Professor hangs upside down just a foot or two above the ground. Arturo is trying to get his breath back - (X)

ARTURO

(screaming, angry)

Mr. Brown, Miss Welles, cut me
down and get me the hell out of
here!!!

CUT TO:

39 EXT. STREET BORDERING SCHOOLYARD - DAY - QUINN

39

is pacing, his eyes riveted on the spot where the school building ends and the playground begins. Wade stands nearby, Arturo and Rembrandt are in the background, leaning against the Bentley.

Quinn has pressed himself up against the fence - it is clear that something has grabbed his rapt attention. The Sliders hurry to join him.

QUINN

It's started.

(CONTINUED)

39 CONTINUED

39

SLIDERS' POV:

Young Quinn is standing at the entrance to the asphalt schoolyard. His back is against the wall - a baseball bat is firmly in hand. Brady, Rex, and their crew are walking toward the playground, unaware that Young Quinn is about to blindside them as they round the corner. (X)

BACK ON THE SLIDERS

WADE

A bat?! You gave him a bat?!

Quinn doesn't respond, not the slightest change in expression - just keeps his eyes glued on his double.

BACK TO THE SCHOOLYARD

Brady Oaks is the first to round the corner. Young Quinn starts to swing - he's about to smash Brady's knee cap... but he stops himself... and lowers the bat.

BACK TO THE SLIDERS

Quinn greatly surprises everyone by looking greatly relieved. He exhales, even manages a slight smile...

QUINN

(whispering)

He didn't do it... thank God... he didn't do it.

REMBRANDT

Uh-oh, look out, the little dude doesn't need the bat...

YOUNG QUINN

circles Brady, fists up and ready. Brady laughs as Rex and the others come up on the scene. (X)

BRADY

Brain Boy's gonna hurt me, I'm so scared...

His crew badgers him to take Young Quinn out... and he tries to. But Young Quinn pivots away from Brady's charge, drives his knee into Brady's gut, drops him gagging to the pavement. Young Quinn dances away just as REX charges. Young Quinn easily deflects a haymaker, steps inside and throws a left hard into Rex's solar plexus, hits him in the jaw with a right cross, sending him to the pavement.

(CONTINUED)

39 CONTINUED 2

39

YOUNG QUINN
(bobbing and
weaving; to the
shocked crew)
Anybody else?

The Crew breaks up quickly, leaving Brady and Rex on the ground before Young Quinn.

SLIDERS

Quinn looks like a man who's just had the weight of the world lifted off his shoulders.

QUINN
On our world, I did hit Brady with
the bat. I've felt guilty ever (X)
since. Busted his knee, (X)
shattered the bone in four places.
He walked with a limp for the rest (X)
of his life. I still hear his (X)
bones splintering and Brady (X)
screaming in my nightmares. (X)

WADE
You were training your double in (X)
the hopes he wouldn't strike out (X)
like you did.

QUINN
By teaching him how to defend (X)
himself I was hoping he wouldn't (X)
feel the need to act out of
desperation. That he'd trust his
hands instead of a weapon.

40 EXT. SCHOOL - DAY - QUINN

40

is saying goodbye to Young Quinn and Mrs. Mallory.

YOUNG QUINN
I wish you could stay.

QUINN
Just remember that I'm always with
you, Quinn...
(taps the boy's
chest)
Right there. And I'm proud of
you.

(CONTINUED)

40 CONTINUED

40

Young Quinn gives him a hug and climbs into his mom's car, leaving "Jim Hall" alone for an a bittersweet moment with his mother.

This is a painful departure for him, but he can't afford to give in to his emotions.

MRS. MALLORY
Will you be coming back this way
one day?

QUINN
(softly)
I don't think so.

She is studying his face again, looking deep into his eyes. She finds herself fighting back the same emotions he is.

MRS. MALLORY
You know... I never asked who you
are. I mean... who you really
are.

Quinn is choked up, doesn't know what to say, wonders if she means what he thinks she means - but how could she?

Mrs. Mallory can't take her eyes off his face. She moves to him, giving him a big hug and a gentle kiss on the forehead, then WHISPERS in his ear as tears form in her eyes.

MRS. MALLORY
Wherever you go from here... I
hope you find peace.

She pulls back, his face in her hands, and takes one long last look.

41 EXT. CORNER OF EMPTY PLAYGROUND - DAY - QUINN

41

is walking with Heather Hanley - the playground is deserted save for The Sliders.

QUINN
I think Quinn's gonna be okay now.
He's earned the respect of his
peers by standing up to the worst
terror on the playground.

HEATHER
The kids are all talking about
what he did. He's a hero now to a
lot of them.

(CONTINUED)

41 CONTINUED

41

Quinn takes that in, satisfied to hear it.

HEATHER
But I'll look after him just in
case until you come back.

He takes her hand.

QUINN
(gently)
I won't be back, Heather. I can't
explain it, but that's the way it
is.

His words hurt, and it shows in her eyes.

HEATHER
But I thought... I don't
understand...

QUINN
I know you don't, and I'm sorry.
I wish I could change the way
things are, but it's all beyond my
control. I'll never forget you,
Heather.

He kisses her gently, then turns and walks quickly away
from her. HOLD ON HEATHER as she stares after him.

HEATHER
Jim? Jim, wait...

She starts after him as he rounds a corner.

41A EXT. DIFFERENT AREA OF SCHOOL - THE SLIDERS

41A

wait anxiously for Quinn... Now he comes INTO SHOT.

REMBRANDT
There he is!

Wade's got the timer.

WADE
Five seconds!

Quinn runs toward them as Wade aims the timer and OPENS THE
VORTEX. Arturo is first through, followed by Wade and
Remy. QUINN hesitates, looks back one last time... AND
SLIDES.

(CONTINUED)

41A CONTINUED

41A

HEATHER

(X)

comes around the building just as the VORTEX is CLOSING.
The colors dance on her face. Then it's gone, and the
playground is EMPTY. Quinn has disappeared. Off her look
of disbelief and confusion...

(X)

(X)

(X)

(X)

FADE OUT.

(X)

THE END

(X)